



NILGIRI COLLEGE OF ARTS & SCIENCE

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Thaloor, The Nilgiris, Tamil Nadu, 643 239

EMERGING TRENDS IN LITERATURE, SPORTS, COGNITIVE AND SOCIAL SCIENCE

Special Edition

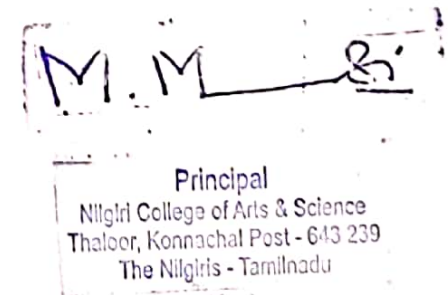
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LITERARY TERMS AND MOVEMENTS

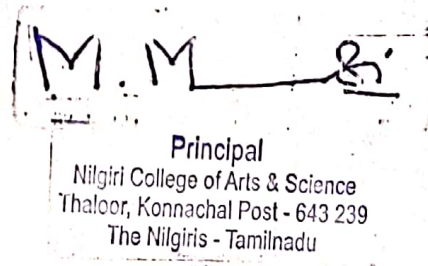
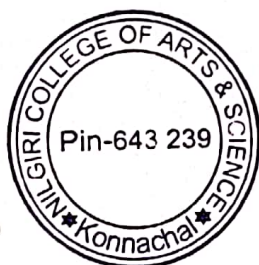
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LITERARY MOVEMENTS

CLASSICISM

The term classicism designates an attitude to literature that is guided by admiration of the qualities of formal balance, proportion, and decorum and restrained attributed to the major works of ancient Greek and Roman literature. A classic is a work of the highest class. The term is applied to the writings of major Greek and Roman authors from Homer to Juvenal, which were regarded as the unsurpassed models of excellence.

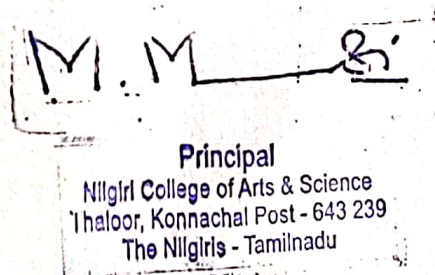
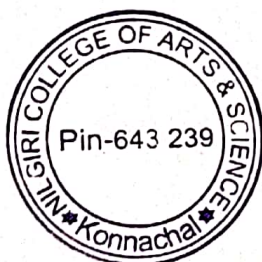
NEO-CLASSICISM

It refers to the literary principle which claims that literature should be guided by rules and precedents derived from the best ancient Greek and Roman authors. The neoclassic period in England spans the 140 years or so after the Restoration (1660). The major writers of this period are John Dryden, Alexander Pope, Joseph Addison, Jonathan Swift, Samuel Jonson, Oliver ; Goldsmith, and Edmund Burke.

The salient features of neo-classicism.

1. The writers of this period exhibited a strong traditionalism and showed an immense respect for classical writers, i.e. the writers of ancient Greece and Rome.
2. Literature was conceived to be primarily an art,-- a set of skills to be perfected by constant practice.
3. Human beings were considered too be the primary subject matter of literature. Poetry is considered to be an imitation of human life. The neo-classical writers never stood for "Art for Art's sake", they believed that art is for humanity's sake
4. They viewed human beings as limited agents who ought to set themselves only to accessible goals. So many works of the period attack human pride.

Romanticism was a revolt against the stereotyped works of art of the neoclassical period.



ROMANTICISM.

The Romantic Period in English Literature had its beginning in 1785 or alternately 1789, the year in which the French Revolution started or 1798, the year in which "Lyrical Ballads" was published by Wordsworth and Coleridge.

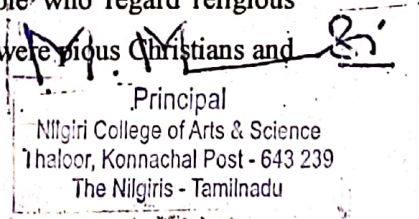
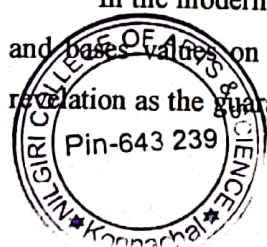
Romanticism is a revolt against the stereotyped diction and content of neoclassicism. Wordsworth's "preface to the Second edition of 'Lyrical Ballads'" in 1800 may be considered to be the manifesto of Romanticism. Wordsworth denounced the 'poetic diction of the poets of the preceding 18th century neo-classical writers and dealt with materials taken from 'common life' in a 'selection of language really used by men'. The romantics also wrote about the supernatural. Coleridge's "The Rhyme of the Ancient Mariner" and "Kubla Khan" for example abounds in the supernatural. To the poets of the period, poetry was visionary.

The romantic writers conceived feelings as important in literature. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings which takes its origin from emotions recollected from tranquillity". The romantic poets democratised poetry. According to Wordsworth 'a poet is a man speaking to men' and hence should relate incidents and situations taken from ordinary life in a language really used by men. The subject of poetry is nature. Nature provides an impetus for the poets to think. The romantic poems are poems of meditation which is concerned with the central problems of human life.

HUMANISM.

Originally the word humanist was used to signify one who taught 'humanities'. In the 19th century, a new word 'humanism' came to be applied to the view of human nature, the general values, and the educational ideas common to many Renaissance humanists, as well as to a number of later writers in the same tradition. Renaissance humanism assured the dignity and central position of human beings in the universe; emphasised the importance of the study of classical imaginative and philosophical literature with emphasis on its moral and practical rather than its aesthetic values; and insisted on the primacy of reason as opposed to the instinctive appetites and the 'animal' passion.

In the modern time 'humanist' is used for a person who bases truth on human experience and bases values on human nature and culture as distinct from people who regard religious revelation as the guarantor of truth and values. Renaissance humanists were pious Christians and



so their ideals bordered the Christian creed. Sir Philip Sidney, Edmund Spencer, John Milton and so on, are often described as spokesmen of Christian humanist. Mathew Arnold, the notable proponent of humanism in the Victorian period, strongly defended the central role of humane studies in general education. Many of his ideas are adaptations of the tenets of the older humanism. The American movement of 1910-1933 is known as the New Humanism' under the leadership of Irving Barhitt and Paul Elmer More.

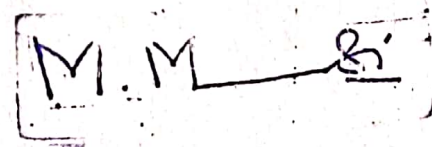
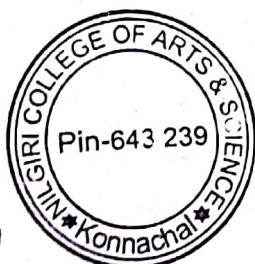
REALISM

The term realism is used in literary criticism in two different ways:

- i. To identify a movement in the writings of novels during the 19th century that included the works of Balzac in France, George Eliot in England, and William Dean Howells in America.
- ii. To designate a recurring mode, in various eras and literary forms, of representing human life and experience in real life.

Realistic fiction is often opposed to romantic fiction. The 'romance' is said to represent life as we would have it-more picturesque, fantastic, adventurous and heroic than actuality. This distinction in terms solely of subject matter, while relevant, is clearly inadequate. Casanova, T. E Lawrence and Winston Churchill were people in real life, but their biographies demonstrate that truth can be stranger than literary realism. It is more useful to identify realism in terms of effect on the reader; realistic fiction is written to give the effect that it represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist and such things might well happen. To achieve such effects, such novelists may or may not be selective in subject matter-although most of them prefer the common place and the everyday, represented in minute detail, over rarer aspects of life. Daniel Defoe's 'Robinson Crusoe' and 'Moll Flanders' are examples. He made his novels seem to the readers a mirror held up to reality by rendering all the events in the same circumstantial, matter-of-fact way.

MAGIC REALISM



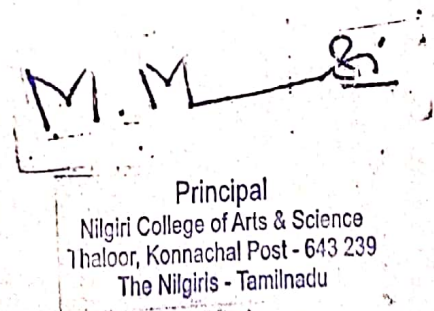
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The term was originally applied in the 1920s to a school of surrealist German painters and was later used to describe the prose fiction of writers like Jorge Luis Borges, Gabriel Garcia Marquez Isabel Allende, Gunter Grass, Salman Rushdie etc. These writers weave a sharply etched realism representing ordinary events and details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales.

Robert Scholes has popularized metafiction- a term for the growing class of novels which depart from realism and foreground the roles of the author in inventing the fiction and of the reader in receiving the fiction. Scholes has also popularized the term fabulation for novels that violate the standard novelistic expectations by drastic experiments with subject matter, form, style and the fusion of the everyday, the fantastic, the mythical, and the nightmarish.

NATURALISM.

The term is used to refer to works of art which give an even more accurate depiction of life than realism. Naturalism was a mode of fiction that was developed by schools of writers in accordance with a particular philosophic thesis. This thesis is a product of post-Darwinian biology. It held that a human being exists entirely in the order of nature and does not have a soul nor any mode of participating in a religious or spiritual world beyond the natural world; and therefore, such a being is merely a high-order animal whose character and behaviour are entirely determined by two kinds of forces-especially hunger, the drive to accumulate possessions, and sexuality- and is then subject to the social and economic forces in the family, the class, and the milieu into which that person is born. The French novelist Emile Zola and later naturalistic writers try to present their subjects with scientific objectivity and with elaborate documentation, sometimes including an almost medical frankness about activities and bodily functions usually unmentioned in earlier literature. They tend to choose characters who exhibit strong animal drives such as greed and sexual desire, and who are helpless victims both of glandular secretions within and of sociological pressure without. The end of the naturalistic novel is usually tragic. The protagonist, a pawn to multiple compulsions, usually disintegrates or is wiped out. Thomas Hardy's "Jude the Obscure" the plays of Eugene O'Neill and Norman Mailer's "The Naked and the Dead" are other examples of the naturalistic fiction.

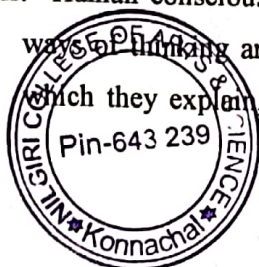


Formalism is a literary theory which views literature primarily as a specialised use of language. It proposes a fundamental opposition between the literary use of language and the ordinary, practical use of language. It proposes that the central function of ordinary language is to communicate to auditors a message, or information by references to the world existing outside of language. In contrast, it conceives literature language to be self-focused. According to the formalists, the function of literary language is not to convey information by making extrinsic references, but to offer the reader a special mode of experience by drawing attention to its own 'formal' features i.e. to the qualities and internal relations of the linguistic signs themselves. The distinctive features of literary language are called literariness. The literariness of a work consists in 'the maximum of foregrounding of the utterance' (to foreground is to bring something into prominence, to make it dominant in perception). The primary aim of literature is thus foregrounding its linguistic medium. Victor Shklovsky uses the term estrangement or defamiliarization to designate this function of literature. To defamiliarize means to disrupt the modes of ordinary linguistic discourse. By doing so literature 'makes strange' the world of every day perception and renews the reader's lost capacity for fresh sensations.

MARXIST CRITICISM

Marxist criticism grounds its theory and practice on the economic and cultural theory of Karl Marx (1818-83) and his fellow-thinker Friedrich Engels (1820-95). It is based on the following claims:

- i. The history of mankind is a history of struggle and conflict. The history of mankind, its social groupings and relations, and of its institutions and its ways of thinking are largely determined by the changing mode of its 'material production'
- ii. Changes in the fundamental mode of material production effect changes in the class structure of a society, establishing in each era dominant and subordinate classes that engage in a struggle for economic, political, and social advantage.
- iii. Human consciousness is constituted by an ideology- that is the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality. An ideology is in complex ways, the



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product of the position and interests of a particular class. In any historical era, the dominant ideology embodies, and serves to legitimize and perpetuate, the interests of the dominant economic and social class.

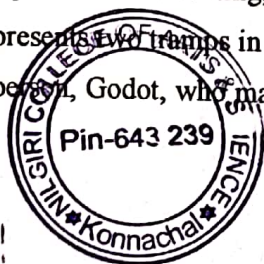
'Ideology' has become a key concept in Marxist criticism of literature and other arts. Marx inherited the term from the French philosophers of the late 19th century, who used it to designate the study of the way that all general concepts develop from sense perceptions. In the present era "Ideology" is used in a variety of non-Marxist ways, ranging from a derogatory name for any set of political ideas that are held dogmatically and applied rigorously, to a neutral name of ways of perceiving and thinking that are specific to an individual's race, sex, education, or ethnic group. In its distinctively Marxist use, the reigning ideology in any any era is conceived to be, ultimately, the product of its economic structure and the resulting class relation and class consciousness.

A Marxist critic typically undertakes to explain the literature in any historical era, not as words created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to the era.

ABSURD LITERATURE

The term is applied to a number of works in drama and prose fiction which have in common the sense that the human condition is essentially absurd and that this condition can be adequately represented only in works of literature that are themselves absurd. The literature has its roots in the movements of expressionism and surrealism, as well as in the fiction, of Franz Kafka and the existential philosophy of Jean Paul Sartre and Albert Camus. Existentialism views a human being as an isolated existent who is cast into an alien universe, to conceive the universe as possessing no inherent truth, value, or meaning, and to represent human life in its fruitless search for purpose and meaning, as it moves from the nothingness whence it came toward the nothingness where it must end-as an existence which is both anguished and absurd.

Samuel Beckett is the most eminent and influential writer in this mode. His play, 'Waiting for Godot' for example, projects the irrationalism helplessness, and absurdity of life. Such plays reject realistic setting, logical reasoning or a coherently evolving plot. 'Waiting for Godot' presents two tramps in a waste place, fruitlessly and all but hopelessly waiting for an unidentified person, Godot, who may or may not exist and with whom they sometimes think they remember.



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that they may have an appointment; as one of them remarks ;Nothing happens, nobody comes, nobody goes, it's awful"

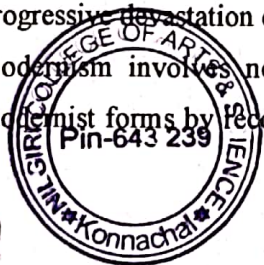
MODERNISM

Modernism in literature designates new and distinctive features in the subjects, forms and concepts and styles of literature and other arts in the early decades of the 20th century, especially after World war I. It involves a deliberate and radical break with some of the traditional bases of western art and culture. The intellectual precursors and thinkers questioned the traditional social organisation, religion, and morality and the traditional ways of conceiving the human self. Friedrich Nietzsche, Karl Marx, Sigmund Freud, and James G. Frazer stressed the correspondence between central Christian tenets and pagan, often barbaric myths and rituals.

James Joyce's 'Ulysses', T.S. Eliot's 'The Waste Land' and Virginia's Woolf's 'Jacob's Room' are experimental works of modern literature. The war had shaken faith in the moral basis and durability of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh realities of the post-war world. In the "Waste Land" (1922), Eliot, replaced the standard syntactic flow of poetic language by fragmented utterances', and substituted for the traditional coherence of poetic structure a deliberate dislocation of parts, in which very diverse components are related by connections that are left to the reader to discover or invent. Modern works of literature depart from the standard ways of representing characters, and violate the traditional syntax and coherence of narrative language by the use of stream of consciousness and other innovative modes of narration

POST MODERNISM.

The term post modernism is often applied to the literature and art after World War II. The effects on Western morale of the first war were greatly enhanced by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment, and the ominous fact of overpopulation. Post modernism involves not only a continuation of modernism, but also a break away from modernist forms by recourse to other models, of "mass culture" in film, television, newspaper



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cartoons, and popular music. Many of the works of post modern literature blend literary genres, cultural and stylistic levels, the serious and the playful. They resist classification according to the traditional literary rubrics. They subverted the foundations of our accepted modes of thought and experience so as to reveal the meaninglessness of existence. Post modernism in literature and the arts has parallels with the movement known as post structuralism on linguistic and literary theory.

POST COLONIALISM

It refers to the critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of European powers. It also refers to the discourse and cultural production of those countries like Australia and Canada which achieved independence much earlier the third world countries.

Edward Said's "Orientalism" is an important text which established the theory and practice of post colonialism. This work applied a revised form of Michael Foucault's historic critique of discourse to analyze "cultural imperialism". This mode of imperialism imposed its power by effective means of disseminating in subjugated colonies a Eurocentric discourse that assumed the morality and pre-eminence of everything 'Occidental' representing the oriental as an exotic and inferior other.

Issues central to post-colonialism:

- i. The rejection of the master-narratives of Western imperialism- in which the colonial other is not only subordinate and marginalized —and its replacement by counter-narratives in which the colonial cultures fight their way back into world history written by Europeans.
- ii. The subaltern has become a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse. "Subaltern" is a British word for someone of inferior rank, and combines the Latin terms for "under" (sub) and "other" (alter). A recurrent topic is how and to what extent, a subaltern subject, writing in a European language, can manage to serve as an agent of resistance against, rather than of compliance with, the very discourse that has created its subordinate identity. Gayatri Chakravorty Spivak's "Can the Subaltern Speak?" is a significant work on post colonial issues.



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- iii. A major element in the post colonial agenda is to disestablish Eurocentric norms of literary and artistic values, and to expand the literary cannon to include colonial and postcolonial writers.

FEMINIST CRITICISM.

Feminist criticism is a theory and practice of analysing works of art, which undertakes recognize women's cultural roles and other achievements and social and political rights.

An important work of feminist criticism was Virginia Woolf's "A Room of one's Own" . According to her, patriarchy prevented women from realising their creative potentialities. The "Second Sex" by Mary Elman, "Sexual Politics" by Late Millet, etc, are books which launched a much more radical criticism of the patriarchy.

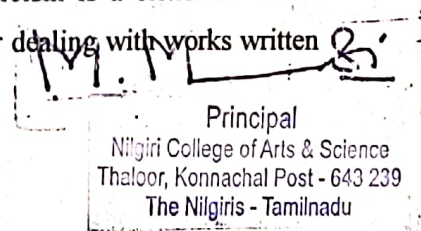
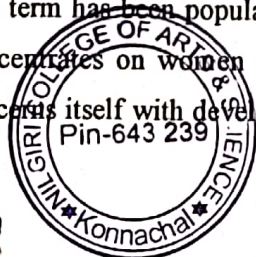
The assumptions and concepts of feminism:

- I. Western civilization is pervasively patriarchal. Male domination subordinated women in all cultural domains: familial, religious, political, economic, social, legal and artistic.
- II. It is recognized that while one's sex is determined by anatomy, the prevailing concepts of gender are largely cultural constructs.
- III. The patriarchal ideology pervades those writings which have been traditionally considered great literature and which until recently have been written mainly by men for men.

A major interest of feminist critics is to reconstruct the ways we deal with literature in order to do justice to female points of view, concerns, and values

GYNO-CRITICISM

The term has been popularised by Elaine Showalter ("Towards Feminist Poetics"). Showalter concentrates on women as a writer of literary works. Gyno-criticism is a criticism which concerns itself with developing a specifically female framework for dealing with works written



by women, in all aspects of their production, motivation, analysis and interpretation, and in all literary forms including journals and letters.

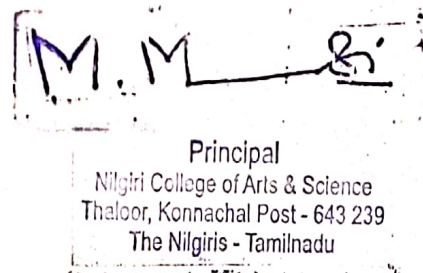
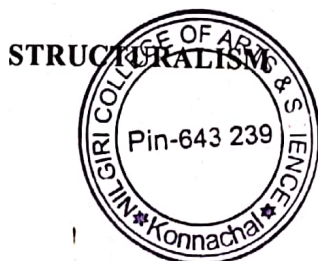
PSYCHOLOGICAL CRITICISM.

Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of the individual author. It treats works of literature as correlated with the author's distinctive mental and emotional traits. It refers to the author's personality in order to explain and interpret a literary work, and refers to literary works in order to establish, biography, the personality of the author. It is a mode of reading a literary work specifically in order to experience the distinctive subjectivity, or consciousness of its author.

According to John Keble, "Poetry is the indirect expression of some overpowering emotion, or ruling taste, or feeling, the direct indulgence where of is somehow repressed". This repression is imposed by the author's 'reticence' and 'shame'; the conflict between the need for expression and the compulsion to repress such self-revelation is resolved by the poet's ability to give 'healing relief to secret mental emotion, yet without detriment to modest reserve" by a literary art, 'which under certain veils and disguises reveals the frequent emotions of the mind" and this distinguished mode of self-expression serves as 'safety valve, preserving men from madness'.

PSYCHO-ANALYTIC CRITICISM.

The procedures of psycho-analytic criticism were established by Sigmund Freud. Psychoanalysis is a means of analysis and therapy for neuroses. Psycho-analysis considers literature and other arts, like dreams and neurotic symptoms as the imagined or fantasied fulfilment of the wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. The forbidden, mainly sexual wishes come into conflict with, and are repressed by the 'censor' into the unconscious realm of the artist's mind, but are permitted by the censor to achieve a fantasied satisfaction in distorted forms which serve too disguise their real motives and objects from the conscious mind.



Structuralism designates the practise on analysing and evaluating a work of art on the explicit model of structuralist linguistics. It is based upon the concept that things cannot be fully understood in isolation. They have to be seen in the context of larger structures they are part of.

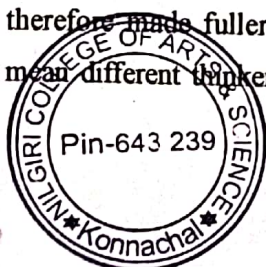
Structuralist criticism views literature as a second-order signifying system that uses the first-order structural system of language as its medium. Structuralist critics often apply a variety of linguistic concepts to the analysis of a literary work, such as the distinction between phonemic and morphemic levels of organization, or between paradigmatic and syntagmatic relationships. Some critics analyze the structure of a literary text on the model of the syntax in a well-formed sentence. Literary structuralism explains how it is that a competent reader is able to make sense of a particular literary text by specifying the underlying system of literary conventions and rules of combination that has been unconsciously mastered by such a reader.

TENETS OF STRUCTURALISM

- i. A literary text is considered as a 'text' i.e. a mode of writing constituted by a play of component elements according to specifically literary conventions and codes. These factors may generate an illusion of reality, but have no truth-value, nor any reference to a reality existing outside the literary system itself.
- ii. The individual author is not assigned any initiative, expressive intentions or design as the 'origin; or producer of a work. Instead the conscious 'self is declared to be a 'space' within which the impersonal, the pre-existing system of literary language, conventions, codes and rules of combination gets precipitated into a particular text.
- iii. Structuralism replaces the author by the reader as the central agency in criticism; but the traditional reader, as a conscious, purposeful and feeling individual, is replaced by the impersonal activity of 'reading' and what is read is not a work imbued with meanings, but 'écriture'. The focus of structuralist criticism is on the impersonal process of reading.

DE-CONSTRUCTION.

It is a literary theory developed by Jacques Derrida. It regards language as inadequate to convey the meaning, for languages are all based upon sound symbols. Communication is therefore made fuller with gestures, facial expression and so on. Since the same word may mean different things, distortion is possible. Derrida challenges the conventional theory that



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language has the potential to refer to an extra-textual world or to express determinate signification.

LITERARY CONCEPTS

OBJECTIVE CORRELATIVE.

This term was coined by the American painter and poet Washing Allston. It was introduced by T.S Eliot into his essay "Hamlet and His Problems". According to Eliot, objective correlative is the only way of expression emotions. By objective correlative, Eliot means, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion and which will evoke the same emotion from the readers.

AMBUIGITY

Ambiguity means the use of vague or equivocal expression. It has been once considered a faulty style since what is wanted is precision in meaning. However, since, William Empson published "Seven Types of Ambiguity" the term has been widely used in criticism to identify a deliberate poetic device. i.e. the use of a single word or expression to signify two or more distinct references, or to express two or more diverse attitudes or feelings. Multiple meaning and plurisignification are alternative terms for this use of language.

INTENTIONAL FALLACY

It is an error that occurs in evaluation a work by the critic assuming the intentions of the author. The term was proposed by W.K. Wimsatt and H.C. Beardsley. It is said that even if the author himself has stated his intention, it is irrelevant because the meaning and value of what he says resides in the text. It merely distracts the critic's attention from the text to external matters.

AFFECTIVE FALLACY

It is the error arising out of regarding the effect of work on the reader to be the yardstick of its literary merits. This was stated by Wimsatt and Munroe.C. Beardsley who opposed I.A. Richards' view that poem is to be judged by the psychological response it elicits from the



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reader. They demanded that a critic must analyse such features as form, style and technique of the work.

NEGATIVE CAPABILITY

The term negative capability was introduced by John Keats in a letter written in December 1817 to define a literary quality 'which Shakespeare so possessed so enormously, i.e. when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason' Keats contrasted this quality the writing of Coleridge, who "would let go by a fine isolated verisimilitude....from being incapable of remaining content with half knowledge", and went on to express the general principle 'that with a great poet the sense of beauty overcomes ever other consideration, or rather obliterates all considerations'.

Negative capability is an elusive term. It can be taken (1) to characterize an impersonal, or objective, author who maintains aesthetic distance, as opposed to a subjective author who is personally involved with the characters and actions presented in a work of literature. (2) to suggest that when embodied in a beautiful artistic form, the literary subject matter, concepts, and characters are not subject to the ordinary standards of evidence, truth, and morality

MYTH

In classical Greek "mythos" means any story or plot, whether true or invented. In its modern sense, a myth is one story in any mythology-a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group. They served to explain why the world is as it is and things happen as they do. They also served to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives. Most myths are related to social rituals, set forms and procedures in sacred ceremonies, but anthropologists disagree as to whether rituals generated myths or myths generated rituals. If the protagonist is a human being rather than a supernatural being, the traditional story is usually called a legend. If the hereditary story concerns supernatural beings who are not gods, and the story is not a part of a systematic mythology, it usually classifies as a folktale.

According to the French structuralist, Claude Levi Straus, the myths within each culture signify systems whose true meanings are unknown to their proponents. He



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analyse the myths of a particular culture as composed of signs which are to be identified and interpreted on the model of the linguistic theory of Ferdinand de Saussure.

Mythology is a religion in which we no longer believe. Poets, however, use myths in their works. A number of modern writers like James Joyce, T.S. Eliot and Eugene O'Neill and many other writers have deliberately woven their modern materials on the pattern of ancient myths.

Myth is a prominent term in literary analysis. Many myth critics view the genres and individual plot-patterns of many works as recurrences of basic mythic formulas. Northrop Frye says: "the typical forms of myth become the conventions and genres of literature". According to him, there are four main narrative genres—comedy, romance, tragedy, and irony (satire)—and those are displaced modes of the four elemental forms of myth that are associated with the seasonal cycle of spring, summer, autumn, and winter.

ARCHETYPAL CRITICISM

The term Archetype denotes recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works of literature as well as myths, dreams and even social rituals. Such recurrent items are usually held to be the result of elemental and universal patterns in the human psyche. Two important antecedents to the archetypal criticism are James Frazer's "The Golden Bough" and Carl Jung's concept of depth psychology. Frazer identified elemental patterns of myth and rituals that recur in the legends and ceremonials of diverse and far-flung cultures and religions. Jung applied the term 'archetype' to 'primordial images'. The psychic residue of repeated patterns of experience in our very ancient ancestors which survive in the 'collective unconscious' of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in works of literature.

Archetypal criticism was given impetus by Maud Bodkin's "Archetypal Patterns in Poetry" (1934). G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, Leslie Fielder, and Joseph Campbell and Northrop Frye. These critics assume that myths are closer to the elemental archetype. They are not artful manipulations of writers. The death-rebirth theme is treated as the archetype of the archetypes. It is based on the cycle of the seasons and that of human life.



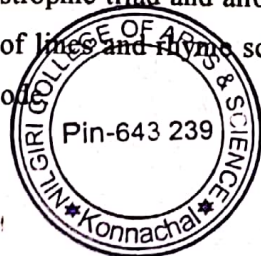
In a remarkable book, "Anatomy of Criticism" Northrop Frye developed the archetypal approach. According to Frye, the totality of literary works constitute a 'self-contained literary universe' which has been created over ages by the human imagination so as to assimilate the alien and indifferent world of nature into archetypal forms that satisfy enduring human desires and needs. In this literary universe, four radical mythoi, correspondent to the four seasons in the cycle of the natural world, are incorporated in the four major genres of Comedy (spring). Romance (summer). Tragedy (autumn), and Satire (winter),

LYRIC

A lyric is any short poem uttered by a single speaker, who expresses a state of mind or a process of perception, thought and feeling. Although the lyric is uttered in the first person, the "I" in the poem need not be the poet who wrote it. Some lyrics such as John Milton's sonnet "when I consider how my light is spent" and S. T. Coleridge's "Frost at Midnight" the references to the known circumstances of the author's life make it clear that we are to read the poem as a personal expression. Even in such personal lyrics, both the character and the utterance of the speaker may be formalized and altered by the author in a way that is conducive to the desired artistic effect.

ODE

An Ode is a long lyric poem, serious in subject, dignified in style and elaborate in structure. It is generally rhymed and often written in the form of an address, in varies or irregular meter. The Pindaric ode, named after the Greek poet Pindar were written in triads, composed of two stanzas called "strophe" and "antistrophe", followed by an epode, different in shape. E.g. Thomas Gray's "The Progress of Poesy" and the "Bard". Horatian Ode named after the Latin poet Horace was generally monostrophic and composed of many stanzas, all of the same shape. e.g. Collin's "Ode to Simplicity" The English Ode or Irregular Ode was introduced in 1656 by Abraham Cowley. He imitated the Pindaric style and matter but disregarded the strophic triad and allowed each stanza to find its own pattern of varying line length, number of lines and rhyme scheme. Shelley's "Ode to the West Wind" is an example of this type of



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ELEGY

In Greek and Roman times, elegy denoted any poem written in elegiac meter (alternating hexameter and pentameter lines). In its limited and present usage, the term elegy means a formal and sustained lament in verse for the death of a particular person, usually ending in a consolation. Lord Alfred Tennyson's "In Memoriam" (1850), on the death of Arthur Hallam, and W.H. Auden's "In Memory of W.B. Yeats" are examples. Thomas Gray's "Elegy Written in a Country Churchyard" is different from these personal lament in that it is a somber meditation on mortality.

The dirge is also a versified expression of grief on the occasion of a particular person's death. But differs from the elegy in that it is short, is less formal and is usually represented as a text to be sung. Threnody is now used as an equivalent for dirge and monody for an elegy or dirge which is presented as the utterance of a single person. John Milton's "Lycidas" written on the occasion of the death of his learned friend Edward King and Mathew Arnold's "Thyrsis" written on the occasion of the death of A.H. Clough are monodies.

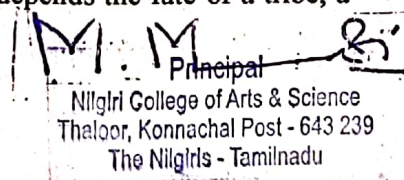
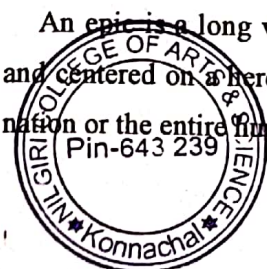
An important sub-type of the elegy is the pastoral elegy, which represents both the poet and the one he mourns as shepherds. (The Latin word for shepherd is pastor). This poetic form was originated by the Sicilian Greek poet Theocritus. Notable English pastoral

Conventional Features of Pastoral Elegy:

- i. Opens with an invocation to the muses
- ii. All nature joins in mourning
- iii. The nymphs and other guardians of the dead are charged for their negligence.
- iv. There is a procession of mourners
- v. The poet raises the questions about the justice of fate.
- vi. There is a closing consolation.

EPIC

An epic is a long verse narrative on a serious subject, told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose action depends the fate of a tribe, a nation or the entire human race.



There is a difference between traditional epics and literary epics. The former were written versions of what had originally been oral poems about a tribal or national hero. Homer's Iliad and Odyssey are examples. Literary epics were composed by individual poets in imitation of the traditional form. Virgil's "Aeneid" Milton's "Paradise Lost" are examples

Conventional features.

- i. The hero is a figure of great national or even cosmic importance
- ii. The setting of the poem is ample in scale, and may be world-wide or even larger.
- iii. The action involves extraordinary deeds in battle.
- iv. The gods and other supernatural beings take part in the action
- v. An epic is a ceremonial performance, and is narrated in a ceremonial style which is distanced from the ordinary speech.

SONNET

A sonnet is a lyric poem of fourteen lines. There are two major patterns of rhyme in sonnets in the English language.

i. The Italian or Petrarchan sonnet.

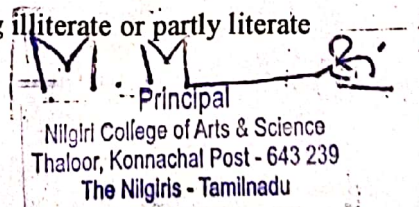
It is named after the fourteenth century Italian poet Petrarch. It falls into two main parts: an octave (eight lines) rhyming abbaabba followed by a sestet (six lines) rhyming cdecde or some variant such as cdccdc. Petrarch's sonnets first imitated in England by Sir Thomas Wyatt in the early sixteenth century

ii. English or the Shakespearean Sonnet

The Earl of Surrey and other English experimenters developed a stanza form called the English sonnet or the Shakespearean sonnet. Shakespeare was its great practitioner. This sonnet falls into three quatrains and a concluding couplet; abab cdcd efef gg is the rhyme scheme.

BALLAD

A ballad is a song, transmitted orally which tells a story. Ballads are thus narrative species of folk songs, which originate, and are communicated orally, among illiterate or partly literate



people. In all probability, the initial version of a ballad was composed by a single author, but unknown; and since each singer who learns and repeats an oral ballad is apt to introduce change in both the text and tune, it exists in many variant forms. Typically, the popular ballad is dramatic, condensed, and impersonal: the narrator begins with the climactic episode, tells the story tersely in action and dialogue and tells it without self-reference or the expression of personal attitude or feelings.

Traditional ballads gave birth to literary ballad, which is a narrative poem written in deliberate imitation of the form, language, and spirit of the traditional ballad. Coleridge's "Rhyme of the Ancient Mariner" and Keats's "La Bella Dame Sans Merci" are typical ballads in English

TRAGEDY.

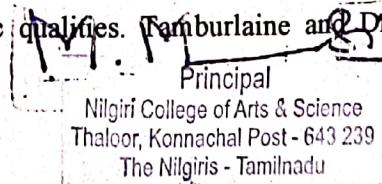
Aristotle defines tragedy as 'the imitation of an action that is serious, complete and of a certain magnitude, in language embellished with each kinds of artistic ornaments, the several kinds being found in the separate parts of the play, in the form of action and not narrative, through pity and fear effecting catharsis or the proper purgation of these emotions.'

Aristotle regarded tragedy as the highest form of poetry. He identified six elements of tragedy. They are plot, character, thought, diction, music and spectacle. Tragedy is a serious play that deals with the misfortunes and sufferings of man. The tragic hero is neither too virtuous nor too vicious but his misfortune or fall is brought about by some error or frailty. Aristotle called it hamartia which means tragic flaw. Tragedy excites pity and fear in the minds of the audience, thus resulting in the purgation of their emotions.

Aristotle divides the plot of tragedies into two kinds: (i) simple and (ii) complex. The distinction is made on the basis of whether the plot is accompanied by peripetia and anagnorisis. Peripeteia means reversal of the situation and anagnorisis means recognition or discovery. In a simple plot, there are no puzzling situations like peripeteia or anagnorisis.

Aristotle is quite emphatic that Plot is more important than character. He even says that there can be tragedy without character, but none without plot. The function of tragedy is the arousal of the feelings of pity and fear in the mind of the audience effecting catharsis or proper purgation of these emotions. As a result when the spectators leave the theatre, they attain a calm state of mind. This is the principle behind tragic pleasure.

Marlow made significant contribution in the field of tragedy. His heroes are not kings or princes but humble individual. However, they have heroic qualities. Tamburlaine and Dr.



Faustus are examples, the former is a shepherd, and the latter a poor scholar. Their insatiable ambition leads them to their downfall. Marlow added to the English tragedy the element of struggle which was absent in the tragedy of the Middle Ages.

A Shakespearean tragedy is the story of the downfall of a man from a high status. The story leads up to the death of the hero. At the end the stage is littered with dead bodies.

Modern conception of tragedy differs from the Aristotelian, Medieval and Shakespearean conception. The hero of a modern tragedy is not a person of high rank and status. He is a person like us, who suffers terribly, for no fault of his own. The saying 'character is destiny' is not true of modern tragedy. For example, Thomas Hardy's concept of tragedy is capsuled in a quotation drawn from Shakespeare's "King Lear": 'As flies to wanton boys, Are we to God/ They kill us for their sport.'

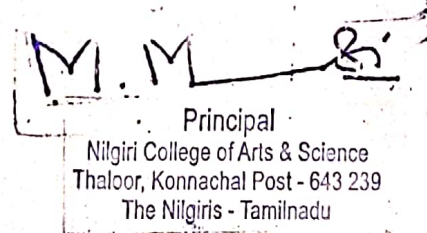
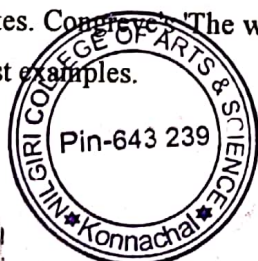
COMEDY

The roots of comedy lie deep in satirical verse as those of tragedy in epic poetry. Satirical verse itself owes its origin to the earlier phalli songs sung in honour of Dionysus, the god of fertility. Comedy represents men as worse than they are. While satire ridicules personalities, comedy ridicules general vices. The purpose of comedy was to correct manners and conduct. Nicholas Udall's 'Ralph Roister Doister' (1550) was the earliest English comedy.

Ben Jonson was a famous writer of comedies during the Elizabethan age. Jonson's comedies are popularly known as 'comedy of humours'. They represented the eccentricities of characters. "Volpone" is a fine example.

The puritan attack on drama led to the closing down of all theatres in England in 1642 and this led to the steady decline of drama during this period. During the Restoration period (restoration of Monarchy in England in 1660) drama revived again. The Restoration plays were mainly comedies. They were modeled on the realistic comedies of Ben Jonson. They were known as comedy of manners. They portrayed the manners of the elites. Congreve's 'The way of the World' and William Wycherley's 'The Country Wife' are the best examples.

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TRAGI-COMEDY

Tragicomedy is a type of drama which inter-mingled the characters, subject matter and plot forms of tragedy and comedy. Thus the important agents in tragicomedy included both people of high degree and people of low degree. Tragicomedy represented a serious action which threatened a tragic disaster to the protagonist, yet, by sudden reversal of circumstance, turns out happily. Shakespeare's "Merchant of Venice" is the best example.

The tragic-comic genre was adopted by Shakespeare in his 'Cymbeline', 'Winter's Tale' and 'The Tempest'

FARCE

It is a light dramatic work with improbable plot and exaggerated characters. It is regarded intellectually and aesthetically inferior to comedy. It provokes the audience to simple, hearty laughter. The antecedents of farce are found in ancient Greek and Roman theatre both in the comedies of Aristophanes and Plautus. Farce was a component in the comic episodes in medieval miracle plays. It derives its humour from amusing situations, tricks, verbal dexterity and sudden reversals of action. Earlier these were comic interludes studded into the main play to enhance its length. The characters in the farce were real people; the recurrent themes are petty dishonesty, illicit love, stupidity, and stubbornness. Farcical elements abound in Shakespeare's *Midsummer Night's Dream*, *Merry Wives of Windsor*, and *Comedy of Errors*.

MELODRAMA

"Melos" is a Greek term meaning 'song', and the term melodrama was, therefore, applied to musical plays including opera. In the 10 century musical accompaniment was a characteristic of most of the plays, because "legitimate" plays were permitted only in the Drury Lane and Convent Garden theatres while musical entertainment had no such restriction at all. In melodrama, the hero and the heroine were embodiments of virtue, and the villain was a monster of evil. The plot was centered round intrigues and violent actions. Credibility of plot and character was sacrificed for violent effect an emotional excitement. Now the term melodrama is applied to any work that contains improbable events and sensational actions.

MASQUE



Masque was a dramatic entertainment with the French and English aristocracy during the 16th and 17th centuries. In a Masque, plot, character and even dialogue are subordinated to spectacle and music.

The origin of masque can be traced in the folk ceremony known as mummary and gradually evolved into elaborate court spectacles. The performers wore rich costumes and the scenery was ravishing. The genre reached it height in 17th century England when Ben Johnson gave it a great social and literary force. His 'Love Freed from Ignorance and Folly' and Oberon were popular masques.

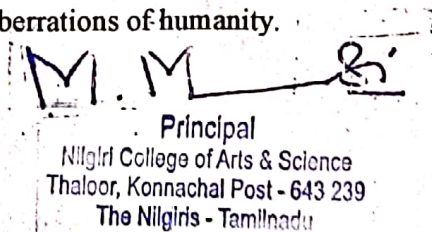
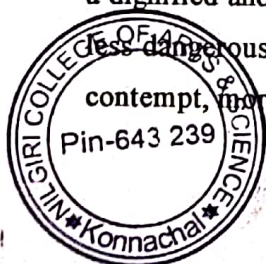
The characters in a masque were deities of classical mythology, nymphs, and personified abstractions like love, delight, harmony etc. Dances of various kinds are introduced at appropriate places along with elaborate scenery and costumes. Milton's 'Comas' has been described as a masque. Shakespeare in his play 'The Tempest' introduced the element of masque in a scene where the engagement of the hero and heroine are solemnized.

SATIRE

Satire is a work of art of diminishing a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire derides i.e. it uses laughter as a weapon, and against a butt that exists outside the work itself. That butt may be an individual, or a type of person, a class, an institution, a nation or even mankind.

Satire may be classified as follows:

- i. Formal satire: In it the satiric persona speaks out in the first person. This 'I' may address either the reader or else a character within the work itself.
- ii. Horatian satire: In it, the speaker manifests the character of an urbane, witty and tolerant man of the world, who is moved more often to worry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy, and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities.
- iii. Juvenalian Satire: In it, the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of voice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation, or an unillusioned sadness at the aberrations of humanity.



iv. Indirect Satire: It is cast in some other literary form than that of direct address to the reader. Fictional narrative is an example. In it the objects of the satire are characters who make themselves and their opinions ridiculous by what they think, say or do.

One type of indirect satire is Menippean satire, modeled on Greek form developed by the Cynic philosopher Menippus. It is sometimes called Varronian satire, after a Roman imitator, Varro.

Connotation and Denotation

In literary usage, the denotation of a word is primary signification or reference; its connotation is the range of secondary or associated significations and feelings in which commonly suggests or implies. Thus “home” denotes the house where lives but connotes privacy, intimacy, and coziness; that is the reason real estate agents like to use “home” instead of “house” in their advertisements. The connotations, the word depends on cultural context and personal associations, but the denotation of a word standardized meaning within the English language. One way to remember the difference between the terms is to take a hint from the prefixes: con- comes from Latin and means “together; with,” reminding us that the connotation of a word works with or alongside its more explicit meaning or denotation.

Pantomime

Pantomime is acting on the stage without speech, using only posture, gesture, bodily movement, and exaggerated facial expression to mime a character’s action express a character’s feelings. Elaborate pantomime, halfway between drama and dance, were put on in ancient Greece and Rome, and the form was revived, often for comic effect, in renaissance Europe. Mimed drama’s enjoyed a vogue in eighteenth-century England, and in the twentieth-century the silent movies encouraged a brief revival of the art and produced a superlative pantomimist in Charlie chaplin. Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more or less based on a well-known fairy tale, fable or folktale. Pantomime is a participatory form of theatre, in which the audience is expected to sing along with certain parts of the music and shout out phrases to the performers.



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Malapropism

'Malapropism' is that type of solecism which mistakenly uses a word in place of another that it resemble; the effect is usually comic. The term derives from Mrs. Malaprop in Richard Brinsley Sheridan's comedy the rivals. Malapropisms allow writers and actors to create laughable comedies of errors. On the other hand, they make laughingstocks of those who unintentionally commit them: politicians, celebrities, friends, and family alike.

Dumb show

Dumb show, episode of pantomime introduced into a spoken play. Dumb show was also common device in Elizabethan drama, in imitation of its use by Seneca, the Roman writers tragedies. And the well-known dumb shows are the preliminary episode, summarizing the action to come, of the play within a play in Hamlet.

SEMIOTICS

Charles Sanders Peirce, the American philosopher, proposed and described a study that he called "Semiotics" at the end of the nineteenth century. The theories have a long history, Peirce's accounts are distinctive and innovative for their breadth and complexity, and for capturing the importance of interpretation to signification. Peirce, developing a thoroughgoing theory of signs was a central philosophical and intellectual preoccupation. semiotic for Peirce is wide ranging. As he himself said, "[...] it has never been in my power to study anything,— mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotic" . Peirce also treated sign theory as central to his work on logic, the medium for inquiry and the process of scientific discovery, and even as one possible means for 'proving' his pragmatism. Its importance in Peirce's philosophy, then, cannot be overestimated.

Across the course of Peirce intellectual life, he continually returned and developed his ideas about signs and semiotic and there are three broadly delineable accounts: a concise Early account from the 1860s a complete and relatively neat Interim Account developed through the



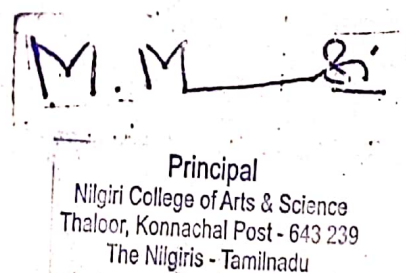
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1880s and 1890s and presented in 1903; and his speculative, rambling, and incomplete Final Account developed between 1906 and 1910. The following entry examines these three accounts, and traces the changes that led Peirce to develop earlier accounts and generate new, more complex, sign theories. However, despite these changes, Peirce's ideas on the basic structure of signs and signification remain largely uniform throughout his developments. Consequently, it is useful to begin with an account of the basic structure of signs according to Peirce.

STREAM OF CONSCIOUSNESS

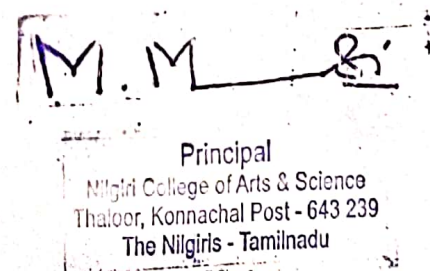
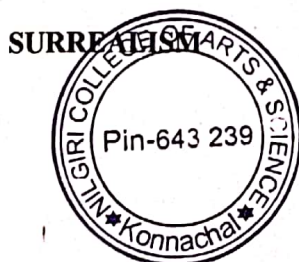
Narrative technique in non-dramatic fiction intended to render the flow of myriad impressions visual, auditory, physical, associative, and subliminal that impinge on the consciousness of an individual and form part of his awareness with the trend of his rational thoughts. First used by the psychologist William James in *The Principles of Psychology* (1890). As the psychological novel developed in the 20th century, some writers attempted to capture the total flow of their characters' consciousness, rather than limit themselves to rational thoughts. Represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level.

The stream-of-consciousness novel uses the narrative techniques of interior monologue. Probably the example is James Joyce's *Ulysses* (1922), a complex evocation of the inner states of the characters Leopold and Molly Bloom and Stephen Dedalus. notable examples include *Leutnant Gustl* (1901) by Arthur Schnitzler, early use of stream of consciousness to recreate the atmosphere of pre-World War I Vienna; William Faulkner's *The Sound and the Fury* (1929), which records the fragmentary and impressionistic responses in the minds of three members of the Compson family to events that are immediately being experienced or events that are being remembered; and Virginia Woolf's *The Waves* (1931), a complex novel in which six characters recount their lives from childhood to old age.



The term stylistics has been applied to critical procedures undertaken to replace what is claimed to be the subjectivity and impressionism of standard analyses with an "objective" or "scientific" of the style of literary texts. Stylistics is an applied linguistics concerned with the study of style in texts, especially, but not exclusively, in literary works. Also called literary linguistics, stylistics focuses on the figures, tropes, and other rhetorical devices used to provide variety and a distinctness to someone's writing. It is linguistic analysis literary criticism. Treatises devoted to the study of style can be found as early as Demetrius's *On Style* (C.E. 100). But most pre-twentieth-century discussions appear as secondary components of rhetorical and grammatical analyses or in general studies of literature and literary language. The stylistics as a semiautonomous discipline is a modern phenomenon, an ongoing development in linguistic description that is closely tied to the similar rise of literary criticism and linguistics as academic subjects and departments. Modern stylistics, in general, draws much of its analytical power from the analytical methods and descriptive intentions of linguistics, while modern literary stylistics, in particular, draws upon that area and adds to it the interpretive goals of modern literary criticism. In both cases, the use of linguistic methodology has allowed stylistics to move beyond earlier normative and prescriptive descriptions of "correct" styles to a fuller analysis of language itself and the purposes to which language regularly is put.

Whatever the limits of previous approaches to style, or the difficulties that have arisen from the practical application of linguistic methods to stylistic analysis, the desire to begin with a set of well-defined terms and procedures lies at the core of the initial formation of stylistics as a discipline. While all versions of literary stylistics have dedicated themselves to the study and interpretation of literary texts, it was the growing importance of European historical linguistics during the mid-nineteenth century that produced the most easily recognized component of early modern stylistics: a deeply rooted concern with formal linguistic description of literary language. The methodological benefits that stylistics gained by uniting literary interpretation and linguistic analysis were matched by institutional gains as well. Historical and general linguistics were well-established academic disciplines at the turn of the twentieth century, and stylistics could expect to benefit from that status. The use of linguistic procedures thus offered stylistics both an affinity with an established discipline and the possibility of founding the description and interpretation of style upon the bedrock of science.



Surrealism was launched as a concerted artistic movement in France by Andre Breton's manifesto on surrealism. It was successor to the brief movement known as Dadaism, which emerged in 1916 out of disgust with the brutality and destructiveness of the First world War, and set out, according to its manifestos, to engender a negative art and literature that would shock and bewilder observers and serve to destroy the false values of modern bourgeois society, including its rationality and the kind of art and literature that rationality and the kind of art and literature that rationality had fostered. Among the exponents of Dadaism were, for a time, artists and writers such as Tristan Tzara, Marcel Duchamp, Man Ray, and Max Ernst.

The expressed aim of surrealism was a revolt against all restraints on free creativity, including logical reason, standard morality, social and artistic conventions and norms, and all control over the artistic process by forethought and intention. Surrealism was a revolutionary movement in painting, sculpture and the other arts as well as Literature, and it often joined forces although briefly with one or another revolutionary movement in the political and social realm.

TEXTUAL CRITICISM

Textual Criticism expounds the principles and procedures that will establish and validate the text of a literary or other work that an editor prepares and publishes. The theory and practice of textual criticism goes back many centuries. It was applied at first to biblical and classical texts, of which all the surviving manuscripts had been written by scribes long after the death of the original writers. Later textual criticism was adapted to apply to the early era of the printed book, then to later times when editors had access to diverse editions of a printed text, and sometimes to differing manuscripts by various people. The ruling principle, whether explicit or tacit of most modern textual criticism has been that the invariable task of a scholarly editor is to establish from all the available evidences in manuscript and print the text that as nearly as possible conforms to the text originally composed by its author.

EUPHUISM

A conspicuously formal and elaborate prose style which had a vogue in the 1580s in drama, prose fiction and probably also in the conversation of English court circles. It takes its name from the moralistic prose romance *Euphuës: The Anatomy of Wit*, which John Lyly wrote.



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in 1578. In the dialogues of this work and of *Euphues and His England* (1580) as well as in his stage comedies, Lyly exaggerated and used persistently a stylized prose which other writers had developed earlier. The style is sententious relies on syntactical balance and antithesis reinforces the structural parallels by heavy and elaborate patterns of alliteration and assonance, exploits the rhetorical question, and is addicted to long similes and learned allusions, which are often drawn from mythology and the supposed characteristics and habits of legendary animals.

ECOCRITICISM.

"Ecocriticism" was a term coined in the late 1970s by combining criticism with a shortened form of "Ecology". It is the science that investigates the interactions of all forms of plant and animal life with each other and with their physical habitats. "Ecocriticism" designates the critical writings that explore the relations between literature, biological and physical environment, conducted with an acute awareness of the damage being wrought on that environment by human activities.

In the twentieth century the warnings by scientists and conservationists increase. The two influential books were Aldo Leopold's *A Sand County Almanac* (1949), drawing attention to the ominous degradation of the environment, and Rachel Carson's *Silent Spring* (1962), concerning the devastation inflicted by newly developed chemical pesticides on wildlife, both on land and in water.

Ecocritics do not share a single theoretical procedure but their engagements with environmental Literature manifest a wide range of traditional, post structural and postcolonial points of view and modes of analysis.

1. It is claimed that the reigning religions and philosophies of western civilization are deeply anthropocentric; that is, they are oriented to the interests of human beings, who are viewed as opposed to and superior to nature, and as free to exploit natural resources and animal species for their own purposes.



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2. Prominent in ecocriticism is a critique of binaries such as man/nature or culture/nature, viewed as mutually exclusive oppositions. It is pointed out, instead, that these entries are interconnected and also mutually constitutive.

ECO-FEMINISM.

Eco-feminism has become an increasingly important field in both contemporary feminist and environmental studies. The writings of Annette Kolodny gave impetus to what has come to be called ecofeminism- the analysis of the role attributed to women in fantasies of the natural environment by male authors, as well as the study of specifically feminine conceptions of the environment in the neglected nature writings by female authors. In *The Lay of the Land; Metaphor as Experience and History in American Life and Letters* (1975), Kolodny stresses, in male-authored literature, the predominant gendering of the land as female, and the accordant tendency to also propose a parallel between the domination and subjugation of women and the exploitation and spoliation of the land. In a later book, *The Land before Her; Fantasy and Experiences of the American Frontiers, 1680-1860* (1984), Kolodny details the difference between the traditional representations of the frontier by male authors and countervailing-domestic, and oriented to gardening and family concerns-in neglected narratives about the frontier by women.

EXPRESSIONISM

Expressionism in Literature arose as a reaction against materialism. A German movement in Literature and the other arts (Visual arts) which was more popular between 1910 and 1925- the period before, during, and after World War I, when many of the "isms" that flourished in the era of modernism appeared, often blending into each other. Its chief precursors were artists and writers who had in various ways departed from realistic depictions of life and the world by incorporating into their art visionary or powerfully emotional states of mind that are expressed and transmitted by means of distorted representations of the outer world. Among these precursors in painting were Vincent Van Gogh, Paul Gauguin, and the Norwegian Edvard Munch-Munch's lithograph *The cry* (1894) depicting, against a bleak and stylized background, a tense figure with a contorted face uttering a scream of pure horror, is often taken to epitomize what became the expressionist mode. Prominent among the literary precursors of the movement in the nineteenth century were the French poets Charles Baudelaire and Arthur Rimbaud, the Russian novelist



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Fyodor Dostoevsky, the German philosopher Friedrich Nietzsche, and above all the Swedish dramatist August Strindberg.

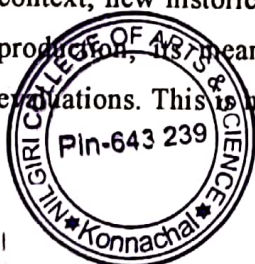
The movements of expressionism are Fauvism, Dadaism and Surrealism. Fauvism includes visual illusions and bold vivid colors. Dadaism are characterized by hallucinations of visions, images of memory, visual tricks and imaginations. Surrealism describes an illogical subconscious dream universe beyond the ordinary.

NEW CRITICISM

This term, made current by the publication of John Crowe Ransom's *The New Criticism* in 1941, came to be applied to a theory and practice that remained prominent in American literary criticism until late in the 1960s. The movement derived in considerable part from elements in I.A. Richards' *Principles of Literary Criticism* (1924) and *Practical Criticism* (1929) and from the critical essays of T.S. Eliot. It opposed a prevailing interest of scholars, critics and teachers of that era in the biographies of authors, in the social context of literature, and in literary history by insisting that the proper concern of literary criticism is not with the external circumstances or effects or historical position of a work but with a detailed consideration of the work itself as an independent entity. Notable critics in this mode were the southerners Cleanth Brooks and Robert Penn Warren, whose textbooks *Understanding Poetry* (1938) and *Understanding Fiction* (1943) did much to make the New Criticism the predominant method of teaching literature in American colleges, and even in high schools, for the next two or three decades. Other prominent writers of that time-in addition to Ransom, Brooks and Warren-who are often identified as New Critics are Allen Tate, R.P. Blackmur, and William K. Wimsatt.

NEW HISTORICISM

New Historicism is a form of literary theory which aims to understand intellectual history through literature and literature through its cultural context. Emerging in the 1980s, "new historicism" became the accepted name for a mode of literary study that its proponents opposed to the formalism they attributed both to the New Criticism and to the critical deconstruction that followed. Instead of dealing with a text in isolation from its historical context, new historicists attended primarily to the historical and cultural conditions of its production, its meanings, its effects, and also of its later critical interpretations and evaluations. This is not simply a return to an earlier kind of literary scholarship but for the



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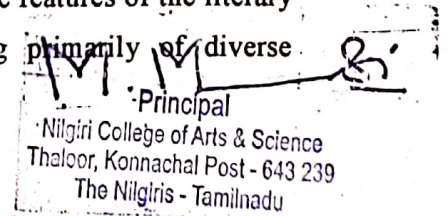
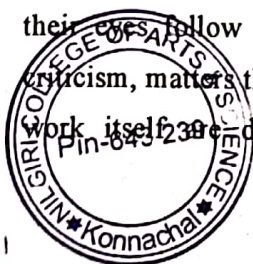
views and practices of the new historicists differed markedly from those of earlier scholars. Who had adverted to social and intellectual history as a “background” against which to set a work of literature as a “reflection” of the worldview characteristic of a period. Instead, new historicists conceived of a literary text interact as both a product and a producer of cultural energies and codes.

POST-STRUCTURALISM

Poststructuralism deals with the innovative way of dealing with language and signifying systems. A conspicuous announcement to American scholars of the poststructural point of view was Jacques Derrida’s paper on “Structure, Sign and play in the Discourse of the Human Sciences,” delivered in 1966 to an International Colloquium at Johns Hopkins University. Derrida attacked the systematic, quasi-scientific pretensions of the strict form of structuralism-derived from Saussure’s concept of the structure of language and represented by the cultural anthropologist Claude Levi-Strauss-by asserting that the notion of a systematic structure, whether Linguistic or other, presupposes a fixed “center” that serves to organize and regulate the structure yet itself “escapes structurality.” In Saussure’s theory of language, for example, this center is assigned the function of controlling the endless differential play of internal relationships, while remaining itself outside of, and immune from, that play. As Derrida’s other writings made clear, he regarded this incoherent and unrealizable notion of an ever active yet always absent center as only one of the many ways in which all of Western thinking is “Logocentric,” or dependent on the notion of a self-certifying foundation, or absolute, or essence, or ground, which is ever-needed but never present.

READER-RESPONSE CRITICISM

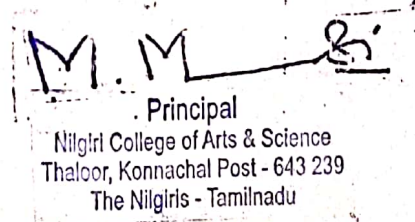
Reader-response criticism does not designate any one critical theory but rather a focus on the process of reading a literary text that is shared by many of the critical modes, American and European, which have come into prominence since the 1960s. Reader-response critics turn from traditional conception that a text embodies an achieved set of meanings, and focus instead on the ongoing mental operations and responses of readers as they follow a text on the page before them. In the more drastic forms of such criticism, matters that had been considered by critics to be objective features of the literary work itself are dissolved into an evolving process, consisting primarily of diverse



expectations, and the violations, deferments, satisfactions, and restructurings of expectations, in the flow of a readers experience. Reader-response critics of all theoretical persuasions agree that, at least to some considerable degree, the meanings of a text are the "production" or "creation" of the individual reader, hence that there is no one correct meaning for all readers either of the linguistic parts or of the artistic whole of a text. Where these critics importantly differ is (1) in their view of the primary factors that shape a readers responses: (2) in the place at which they draw the line between what is "objectively" given in a text and the "subjective" responses of an individual reader: and as a result of this difference, (3) in their conclusion about the extent, if any, to which a text controls, or atleast some readings as misreading's. if, as most reader-response critics assert, we are unable to demonstrate that any single reading is the correct reading.

RECEPTION THEORY

Reception theory is the application to literary history of a form of reader-response theory that was proposed by Hans Robert Jauss in "Literary History as a challenge to Literary Theory". Like to other reader-response criticism, it focusses on the readers reception of a text: its prime interest, however, is not on the response of a single reader at a given time but on the altering responses, interpretive and evaluative, of the general reading public over the course of time. Jauss proposes that although a text has no "objective meaning," it does contain a variety of objectively describable features. The response of a particular reader, which constitutes for that reader the meaning and aesthetic qualities of a text, is the joint product of the readers own "horizon of expectations" and the confirmations, disappointments, refutations, and reformulations of these expectations when they are "challenged" by the features of the text itself. Since the linguistic and aesthetic expectations of the general population of readers change over the course of time, and since later readers and critics have access not only to the literary text but also to the published responses of earlier readers, there develops an evolving historical "tradition" of critical interpretations and evaluations of a given literary work. Following concepts proposed by Hans-Georg Gadamer, Jauss represents this tradition as a continuing "dialectic" or "dialogue" between a text and the ever- altering horizons of successive readers: in itself, a literary text possesses no fixed and final meanings or value.



RENAISSANCE

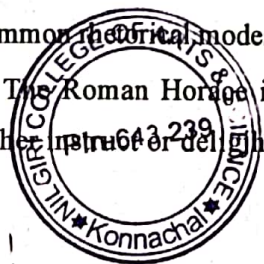
"Renaissance" rebirth is the name commonly applied to the period of European history following the middle ages. It is usually said to have begun in Italy in the late fourteenth century and to have continued, in Italy and other countries of western Europe, through the fifteenth and sixteenth centuries. In this period the European arts of painting, sculpture, architecture, and literature reached an eminence not exceeded in any age. The development came late to England in the sixteenth century and did not have its flowering until the Elizabethan and Jacobean periods. John Milton is described as the last great Renaissance poet.

Many attempts have been made to define "the Renaissance" in a brief statement- a single essence underlay the complex features of the intellectual and cultural life of a great variety of European countries over several hundred years. It has, for example, been described as the birth of the modern world out of the ashes of the Dark ages. As the discovery of the world, the discovery of man, and also the era of the emergence of untrammelled individualism in life, thought, religion and art. Some historians finding that attributes similar to thought, religion, and art. Some historians finding that attributes similar to these were present in various people and places in the Middle ages, and also that many elements long held to be medieval survived into the Renaissance, have denied that the Renaissance ever existed. This skeptical opinion serves as a reminder that history is a continuous process, and that: periods" are not intrinsic in history but are invented by historians. Nonetheless, the division of the temporal continuum into named segments is an all but indispensable convenience in discussing history. Furthermore, during the span of time called "the Renaissance" it is possible to identify a number of events and discoveries which, beginning approximately in the fifteenth century, clearly effected distinctive changes in the beliefs, productions, and manner of life of many people in various countries, especially those in the upper and the intellectual classes.

RHETORICAL CRITICISM

Rhetorical criticism studies and analyzes the purpose of the words, sights, and sounds that are the symbolic artifacts used for communications among people. the most common rhetorical modes are narration, description, exposition, and argumentation.

The Roman Horace in his versified Art of Poetry declared that the aim of a poet is to either instruct or delight a reader, and preferably to do both. This view, by making poetry a



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calculated means to achieve effects on its audience, breaks down Aristotle's distinction between imitative poetry and persuasive rhetoric. Such pragmatic criticism became the dominant form of literary theory from late classical times through the eighteenth century. According to Aristotle, rhetoric is: "the ability, in each particular case, to see the available means of persuasion." He described three main forms of rhetoric are Ethos, Logos, and Pathos. Discussions of poetry in that long span of time absorbed and expanded upon the analytic terms that had been developed in traditional rhetoric, and represented a poem mainly as a deployment of established artistic means for achieving foreseen effects upon its readers. The triumph in the early nineteenth century of expressive theories of literature followed in the beginning of 1920s.

After the 1950s there was a strong revival of interest in literature as a mode of communication between author and reader which led to the development of rhetorical criticism.



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